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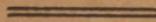


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1930-31

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JANUARY 19th, 1931



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1930

ELEVENTH SEASON

1931

THIRD PROGRAMME EMPIRE THEATRE

Monday Evening, January 19th, 1931

Conductor: Frederick Holden-Rushworth

Soloist: Herbert G. Turner, Tenor.

Accompanist: Henry Atack.

Overture to the Opera "Peter Schmoll" Weber

First and Second Movements from
Symphony No. 40, in G-Minor Mozart

1. Allegro Molto.

2. Andante.

Continued on Page 5

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1931

THIRD PROGRAMME Continued

Five Quatrains from the Rubaiyat of Omar Khayyam,
Set to Music by James H. Rogers.
Soloist, Mr. Turner.

Suite from "The Sleeping Beauty" Ballet Tchaikovsky

1. Introduction and Dance of the Fairy Lila.
2. The Cat and the Kitten.
3. Panorama.
4. Waltz.

Two Negro Spirituals from
Suite "Bandanna Sketches" White

1. Nobody Knows the Trouble I've Seen.
2. Sometimes I Feel Like a Motherless Child.

Tone Poem, "Finlandia" Sibelius
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Programme Notes

By John Oliver

Overture to the Opera "Peter Schmoll"

Carl Maria Friedrich Ernest Freiherr von Weber

Born Dec. 18th(?), 1786; Died June 4th, 1826

"Peter Schmoll und seine Nachbarn," Weber's second opera, was composed at Salzburg in 1801, when he was but 14 years of age. It was produced at Augsburg for the first time, as nearly as has been determined, in 1803, but failed to achieve any measure of success.

The libretto of the opera was adapted by one Joseph Turke from a novel of the same name by Carl Gottlob Cramer. The book was one of the series of romances of knights and robbers which flooded the market at that time. Turke arranged the story, which deals with the French Revolution, in two acts and treated it in the fashion of the German "singspiel" with spoken dialogue. This part of the opera has been lost, the words of the songs alone having been kept in the score.

The overture was printed in 1807 after having been thoroughly revised by the composer and is practically the only part of the opera that is heard today. It is made up of themes from the opera, which are at all times, graceful, catchy and charming, with the spirit of the German "lied" ever present.

Symphony No. 40 in G Minor.....Wolfgang Amadeus Mozart

Born Jan. 27th, 1756; Died Dec. 5th, 1791

Mozart was one of the most prolific composers of all time, writing innumerable pieces in almost every known musical form. Indeed of symphonies alone he composed no fewer than forty-one. These in themselves form an extensive library and would be a momentous life-work for any composer.

Of these symphonies, the last three, and possibly a fourth, of a considerably earlier date, are the only ones that are heard to any extent in the modern concert room. The last three were composed between June 26th and August 10th, 1788. This space of time, about six weeks, is remarkably short for the composition of three works of such large dimensions and of such fine quality. The Symphony in G Minor is the second of this group of three, and is, therefore, the second last of the Salzburg master's efforts in this greatest of all departments of music.

According to Mozart's autograph score of the symphony and also to his catalogue, the time occupied in the composition of this work was limited to ten days. This is almost astounding, but there is a case of another very great and famous work which was composed in a short space of time. It is known that Handel wrote "The Messiah" in less than a month, and "Israel in Egypt" in seventeen days. In all these cases the big point is not so much that the music could have been written in such a short time as that the music written could have been of such a fine and enduring quality. There is one

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difference, however, between the achievements of Mozart and Handel in this rapid work. Handel was also a prolific composer, and in his work he frequently resorted to the utilization of materials which had stood him in good stead on previous occasions.

Sir George Grove, one of the greatest musical historians of all time, has made a special study of "Israel in Egypt" for instance, and his observations are summed up thus:—"When the wonderful story of "Israel in Egypt" comes to be fully told, a curious medley will be revealed. Youthful works of his own, cantatas of early Italian masters, organ fugues of early German masters, themes from this composer, and phrases from that, all laid under contribution, all thrown into the vast melting pot of Handel's genius, and issuing forth in what we now accept as one of the grandest wholes which has ever been produced."

With Mozart in the G Minor symphony it is different. In none of the movements can there be found a solitary theme, or phrase, which is like unto the work of any other composer. In addition, of all his symphonies, this in G Minor is probably the one most free of any trace of similarity with his other works, and at the same time is probably the most individual of all his work in symphonic mould. Even the key of the work is unusual for Mozart. Between the years 1773 and 1788, the year in which he composed his last, Mozart wrote sixteen symphonies. Of these the one at present under consideration is the only one in a minor key. Of the entire forty-one symphonies, only two are in a minor key and both are in the same key of G Minor.

The earlier of the two, written in 1773, is little known. It is undoubtedly a very fine work, but even its grandest moments hardly approach the passionate emotions and wonderful inspirations with which the present one is permeated.

Of the last three symphonies Ambros wrote, "Considered as pure music, it is hardly worth while to ask whether the world possesses anything more perfect." And of the one in G-Minor the same man wrote, "It is a work of art exhausting its topic." Mozart's symphony in E-Flat is a delightful picture of grace and beauty all the way through. The "Jupiter," so aptly named for its majestic dignity, is considered one of the masterpieces of all time. But, great as these two works are it is the opinion of the most competent to judge that the G-Minor symphony deserves even a higher place than either in the world of supreme music.

The G-Minor symphony is the deeply imaginative and profoundly touching effort of a superb master; it is a work that penetrates into the most secluded recesses of human sympathies, carrying the auditor upwards and closer to the artist himself and to the Olympian goal for which he is striving. In his "Unfinished" symphony in B-Minor, Schubert strikes a romantic, haunting note that appears to come more directly from the soul of the composer and ingratiate itself into the soul of the listener more readily than any of his other works. And so it is with the G-Minor symphony of Mozart. Here he seems to become more allied to his listeners than elsewhere and to talk "as a man talketh to his friend." He appears to endeavor to reveal the real personality of his lovable, tireless, and melody-laden spirit in a more perfect and mature fashion than can be found in any of his other symphonies.

Schubert fairly doted on this work—and it is no wonder. He once said that "you could hear the angels singing in it." So you can, if you listen properly.



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In no respect does this symphony differ from the established form of its day. There is nothing in the instrumentation out of the ordinary. In the modest array of instruments there can be found no trumpets, drums or trombones. In Mozart's day even clarinets were strange and rare members of an orchestra, and these instruments were added to the original score after its completion. When this addition was made, Mozart re-wrote the oboe parts. Otherwise no attempt was made to add to the beauty of the work by any means other than the intrinsic merit of the themes themselves and their treatment.

The first movement (Allegro Molto, G-Minor, 4-4 time) commences with the main theme heard in the strings, accompanied by a figure played by violas divisi.

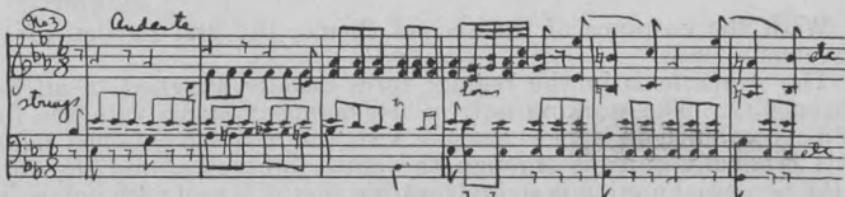
This is rather longer than is customary. It occupies sixteen bars. Following the main theme comes an interesting bridge passage four bars long, given out by the full orchestra. The first eight bars of the main theme are then repeated with the oboes and bassoons added to the accompaniment. Then there enters another theme of secondary importance. After this comes a silence of one bar following which the second theme is ushered in



This second theme is in the key of B-Flat. It is repeated and then there follows a figure developed from the first bar of the second theme. Then comes a fairly short development of the first theme and this finishes the first section of the movement. According to the rule of the day, this section is then repeated. The development, or working out, section follows and this is primarily concerned with the main theme. It is immediately modulated in F-Sharp Minor, being introduced by a charming descending chromatic scale passage in the oboes and bassoons. This passage formed the end of the bridge passage mentioned above and it does not come to an end until the third bar of the first theme is heard again. There is quite a bit of modulation and bassoons lead to the "reprise." The movement then ends with a Coda of twenty-four bars, which is somewhat longer than that usually employed by Mozart.

Ferdinand Hiller is responsible for an interesting anecdote on the accompanimental figure to the first theme. Liszt arranged all Beethoven's symphonies for pianoforte solo, and in his preface he declares that every orchestral effect can be reproduced on the pianoforte. When Mendelssohn read this he turned to Mozart's G-Minor Symphony and said, "Let me hear the first eight bars with the viola figure rendered as it sounds in the band, and I will believe it."

The second movement (Andante, E-Flat, 6-8 time) is a worthy successor to the first movement. It commences immediately with the first theme



It is worthy of note that the intervals in which the first three instruments are heard are those of the old ecclesiastical phrase which Mozart used amongst other places in the Finale to the Jupiter Symphony, and the Credo of F-Major Mass. Accompanying the first theme is a truly fascinating and melodious bass. The first theme is repeated and to it is added a counter-melody in the first violins. This carries on in its melodious fashion for several bars and then ends with a melody divided between the flute and the oboe. The demi-semiquaver, or thirty-second note figure which is heard in the opening passage, is heard again in the passage just closed. It seems to strike Mozart's fancy for he continues it in a descending passage on the first violins and then passes it on to the flute. Finally it is given to the flute and bassoon as an accompaniment to the first theme in a most delightful episode.

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Following this episode comes the second theme in the key of B-Flat.



With the entrance of the second theme, the first portion of the movement ends.

The Andante is in the regular form usually assigned to all first movements. The working out, or development opens with the first theme combined in a new fashion with the above-mentioned figure. This gradually spreads through the entire orchestra, and the effect of the perpetual motion is so invigorating that it is well-nigh impossible to sit still while listening to it. The development is of considerable length, after which are introduced imitations of the melodious bass used in the first theme. A return is made to the original key. A repeat is made and this brings the movement to an end.

Suite of Four Numbers from "The Sleeping Beauty," Ballet in Three Acts, with Prologue, Opus 66...Peter Illich Tchaikovsky

Born May 7, 1840; died Nov. 6, 1893

1. Introduction and Dance of the Fairy Lila.
2. The Cat and the Kitten.
3. Panorama.
4. Waltz.

Tchaikovsky composed three ballets, all of which have to do with Fairyland. The story of this ballet is based upon Perrault's well

known fairy story of the same name and is so well known to all that no comment or description is required.

Composition of the music was commenced in 1889, and was completed in time for the first performance to take place at St. Petersburg on January 2nd, 1890.

In order of composition it was Tchaikovsky's second ballet and marked a considerable advance over the first, "The Lake of Swans."

In all there are 30 numbers in the score, many of which are undoubtedly gems of dance music.

The music as a whole is colorful, contains unusual features of orchestration and is melodious in every sense of the word, while at no time does it descend to the plane of ordinary ballet compositions.

Two Numbers from "Bandanna Sketches,"

Four Negro Spirituals, Opus 12.....Clarence Cameron White

1. Chant: "Nobody Knows the Trouble I've Seen."
2. Lament: "I'm Troubled in Mind."
3. Slave Song: "Many Thousand Gone."
4. Negro Dance: "Sometimes I Feel Like a Motherless Child"

At the present concert only two numbers, namely, the first and fourth will be played.

White is a contemporary United States composer who was one of the first to make extensive use of Negro themes in his compositions. He has here used the material to excellent advantage in developing effective musical works.

Finlandia, Tone-Poem for Orchestra

Opus 26.....Jean Sibelius

Born December 8th, 1865

Though professional criticism of Sibelius is somewhat reluctant, he is being recognized frankly and quickly by the public. There is a certain greyness in his writing, but it is as diversified and more reposeful than the screeching polychrome of some of the present-day semi-orientalists. The conception of greyness in Sibelius' music is undoubtedly the result of superficial ideas of the Finnish character, and an exaggerated idea of the composer as an exclusively national bard. In the Finnish temperament may be found a certain Pantheism, an intimacy with Nature, aspirations of a people old and yet vigorous, and a great deal of that deep-rooted indignation consequent upon age-long encounters with man and elements. These salient features of the temperament of the Finns are revealed to a certain extent in Sibelius' music. But his spirit is too restless and complex to be contented within geographical boundaries, even those which enclose his homeland.

Sibelius' orchestration greatly reacts against the ostentatious and blatant utterances of the quasi-orientals, and the ponderous superfluities of the Neo-Germans. The war produced a surfeit of noise,

and the camouflaged gorgeousness and extravagant and decadent deception of those who fostered that movement towards self-expression, have palled upon the tired ears of the world.

Sibelius is not an iconoclast as regards form. He keeps well within stipulated boundaries, but moves at liberty inside them. He does not always walk by the beaten path; but strives to attain his goal by new and hitherto unknown methods. He usually speaks with a swift succession of thematic ideas, and equally compendious in their re-statement.

"Finlandia" was composed in 1894. It depicts the impressions made upon an exile on his return to his native land. Though the thematic material made use of bears a strong resemblance to Finnish folk music, it is nevertheless entirely Sibelius' own invention.

The work is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 tuba, tympani, bass drum, cymbals, triangle and strings.

The brass gives out the introductory section. The wood-wind instruments next enter, and they are succeeded by the strings playing a phrase of a serious character. Then follows a development of the whole, after which the strings are heard re-stating the opening theme. Close upon this follows the main theme which is ushered in with much eclat. The second theme is then announced upon the wood-wind, and is later taken up and treated variously by the strings. Then there come re-statements of material previously heard. In this recapitulation there is an excellent opportunity to catch the main thought of the work, in order that there shall be no "great argument about it and about."

PROGRAM OF "POPULAR" SYMPHONY CONCERT,

Monday, February 2nd, 1931

Overture to the Opera "Maritana"	Wallace
The "Unfinished" Symphony	Schubert
Jig and Finale from "St. Paul's Suite"	Holst
Flight of the Bumble Bee	Rimsky-Korsakoff
North Star Waltz	Waldteufel
Country Gardens	Grainger
Overture to the Opera "William Tell"	Rossini

PROGRAM FOR FOURTH SYMPHONY CONCERT,

Monday, February 17th, 1931

Overture, "Hamlet"	Tchaikovsky
Third and Fourth Movements from G-Minor Symphony	Mozart
Suite, "Sigurd Jorsalfar"	Grieg
Valse Romantique	Debussy
Overture to the Music Drama "Rienzi"	Wagner

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